CALIFORNIA SCHOOL OF FINE ARTS

First year in new location.

SEASON OF 1926·27

CATALOGUE OF CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO

SEASON OF 1926 · 27

Yet, though the echoes and shadows of art enrich the life of the plains, her spirit dwells on the mountains. . . . Like the sun, she warms the good seed in good soil and causes it to bring forth good fruit. But only to the perfect lover does she give a new strange gift — a gift beyond all price. — ART, BY CLIVE BELL

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FACULTY

LEE F. RANDOLPH, *Director of the School:* Painting and Drawing from Life; Antique; Composition and Anatomy.

E. SPENCER MACKY, *Dean of the Faculty:* Painting and Drawing from Portrait and Life (Day and Night Schools); Antique; Composition.

CONSTANCE MACKY: Life Drawing and Painting; Antique and Still-Life Painting (Day and Night Schools).

RALPH STACKPOLE: Sculpture; Ornamental Modeling (Day and Night Schools).

GOTTARDO PIAZZONI: Landscape Painting and Composition.

GERTRUDE PARTINGTON ALBRIGHT: Life Drawing and Painting; Costume Sketch; Composition; Short Course in Etching.

RAY S. BOYNTON: Mural Decoration; Methods; Illustration.

OTIS OLDFIELD: Painting and Drawing; Still Life.

MARIAN HARTWELL: Design and Color; Interior Decoration; Textile Design; Handicrafts.

DONALD FORBES: Design and Color.

JUDSON L. STARR: Applied Graphic Art; Lettering; Posters.

CHARLES BLEIL: Mechanical Drawing; Constructive Design.

LUCIEN LABAUDT: Stage and Costume Design.

ALICE B. CHITTENDEN: Saturday Classes.

ROBERT HESTWOOD: Saturday Classes.

CALIFORNIA SCHOOL OF FINE ARTS

CORNER OF CHESTNUT AND JONES STREETS

SAN FRANCISCO

Regular Session 1926-1927

THE CALIFORNIA SCHOOL OF FINE ARTS was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. This year begins another chapter in the history of the School, as the 1926-1927 Session opens on August 16th in the splendid group of buildings just completed on the new site at Chestnut and Jones streets, on the slope of Russian Hill overlooking the bay.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. For many years, as the Mark Hopkins Institute, it occupied the historic site on California Street, which, however, was finally sold, and after careful consideration of every available location about the city, the present property was purchased for the obvious advantages it offers. Here, amid quiet and picturesque surroundings and commanding an inspiring view of bay and hills, the new home has been erected with ample room for a greatly enlarged School, with north-light studios and sunny gardens, a permanent art-gallery and lecture-hall, and complete modern equipment. Furthermore, the plan embraces extensive future additions as the growth of the Art Association and School may require.

LOCATION: The new site is easily accessible from all parts of the city and bay region. Cars of the three street-railway systems of the city pass within a block and transfer to all points. These are the Stockton Street Municipal cars, the Bay and Taylor cars of the Powell Street cable line (Market Street Railway Company), and the Hyde Street cars of the California Street cable system. Columbus Avenue, a main highway connecting Market Street with Van Ness Avenue and the Presidio, passes the lower corner of the property.

AIMS: It is the desire of artists and laymen of the Art Association to make of this new home the center of an ever-growing art influence in this community. The School endeavors, by the inspiration of thoughtful example and fundamental art education, to give its students a right start on the road to success. It seeks to combine appreciation and reverence for the great traditions of the past with the development of creative individuality.

ENROLLMENT AND INSTRUCTION

Students may enter the School at any time. No examination or previous instruction is required for the Fine Arts and professional courses of study. Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least fifteen units of recommended high-school work to their credit, and must file with the School, besides a diploma, a detailed record of scholarship.

Satisfactory work done in other institutions of high standing will be given full credit in this School. Elemen-

tary work will be given to beginners so far as seems necessary to fit them for the life-drawing and painting classes and other advanced courses of study.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance, based upon the work accomplished, will be given at close of the term. The instructors are present to give criticisms two or three times a week.

The Faculty members have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

LIBRARY: One of the most attractive features of the new buildings is the library-room, a quiet retreat with open fireplace and big windows. It contains many valuable books on art and the art magazines and periodicals.

THE ANNE BREMER MEMORIAL LIBRARY: Through the generosity of Mr. Albert M. Bender an addition to the regular School library has been founded, to be known as the Anne Bremer Memorial Library. It will be a reference collection of exceptional value.

HISTORY OF ART: A course of lectures on the History of Art, tracing its growth and development from ancient to modern times and the influences that decided its char-

acter, with particular emphasis put on composition. These lectures will be profusely illustrated by lantern-slides. Also many other interesting lectures on various art topics will be given during the year.

TEACHERS OF ART: The School offers a Normal Course comprising four years of comprehensive and systematic courses of study leading to the special type certificate for supervising and teaching art in grade and high schools. (Write for further information regarding this course.)*

CALENDAR FOR 1926-1927: The first term opens Monday, August 16, and closes Saturday, December 18, 1926. The second term opens Monday, January 3, and closes Friday, May 13, 1927.

The Summer Session of six weeks opens Monday, June 20, and closes Saturday, July 30, 1927. The School will be closed on only a few special holidays to be announced.

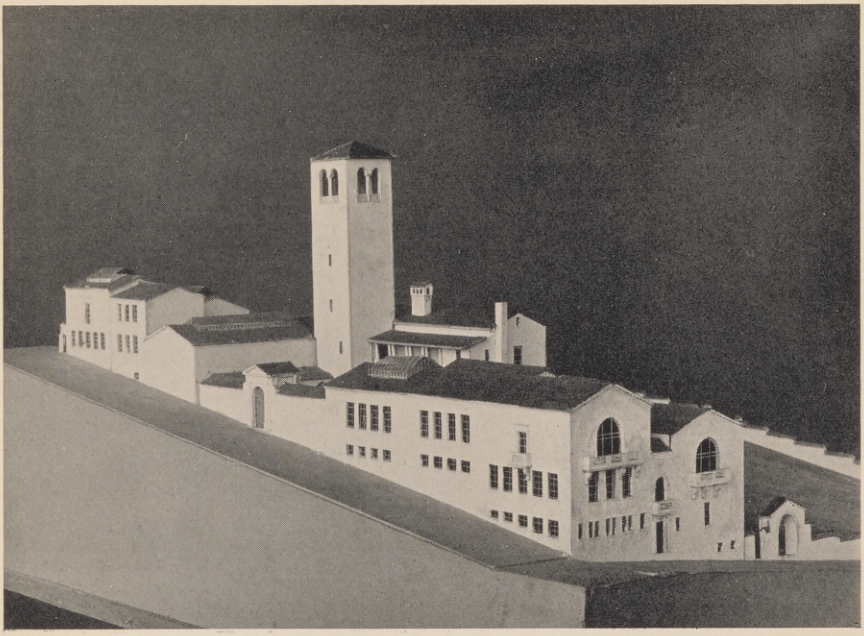
SCHOLARSHIPS

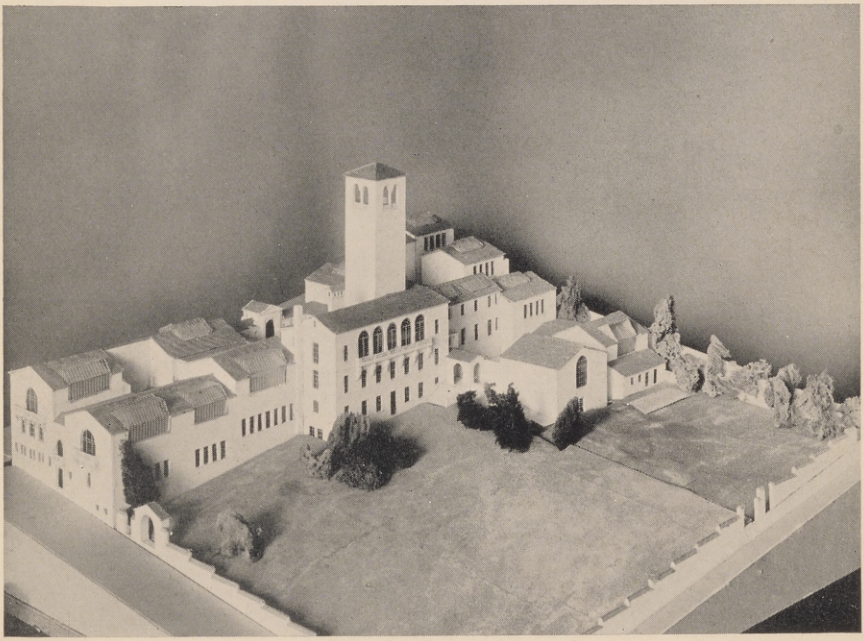
WILLIAMS SCHOLARSHIP: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a

*TERMS FOR UNITS OF CREDIT: The School will evaluate work done by students in terms of units of credit according to the regulations governing the granting of special Credentials and Certificates of the Arts Type, issued by the Commission of Credentials of the State Board of Education. "A unit or semester-hour is one recitation or lecture hour per week of prepared work carried for a period of eighteen (18) weeks, or of three (3) hours of laboratory work per week carried for a period of eighteen (18) weeks. Prepared work presupposes an average of at least two full hours of study in preparation for each hour of lecture or recitation."

It is advised that the student should not undertake to carry more than fifteen units of study.

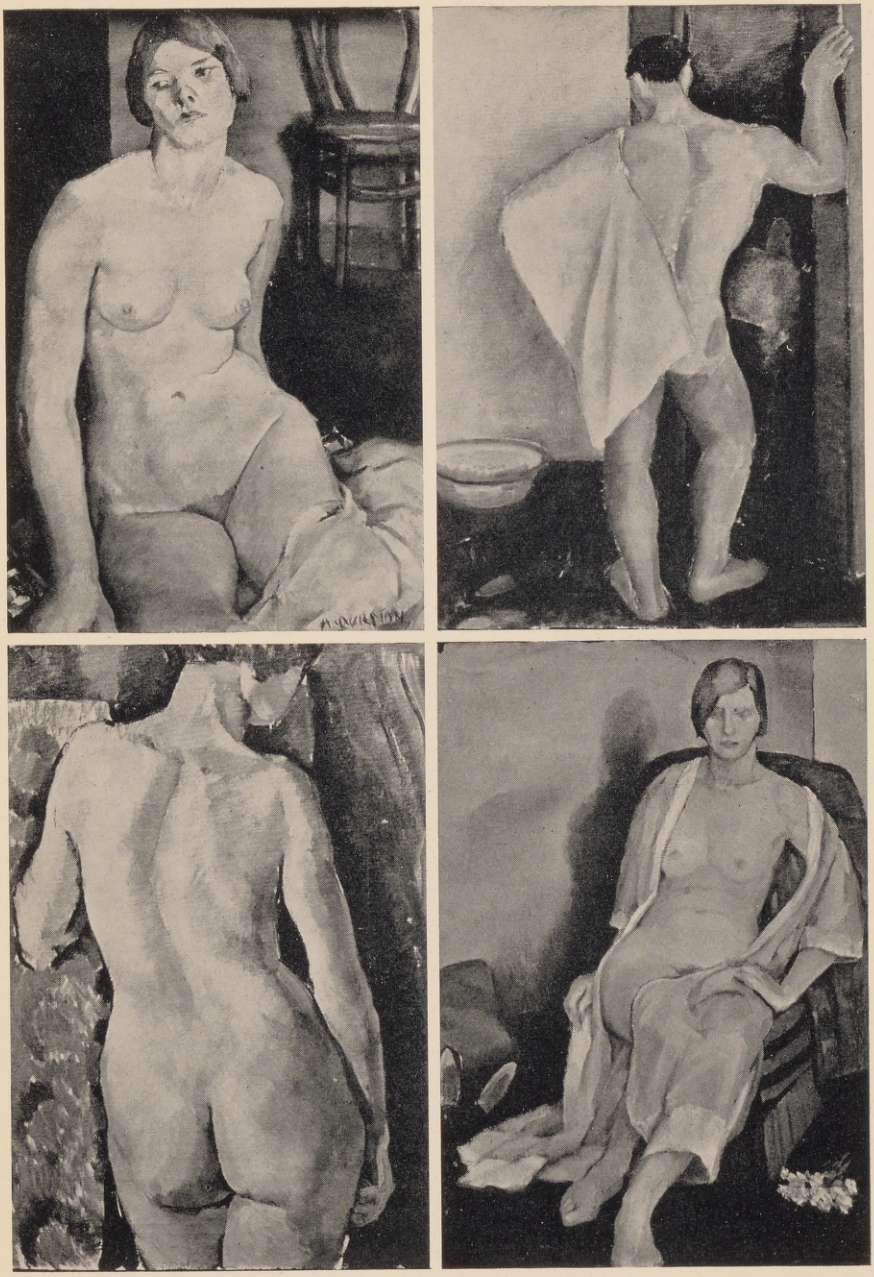
Credits will not be issued to students who do not complete the full time requirement of any given course of study (exception to this rule can be made only upon the special recommendation of the instructor).





THE NEW BUILDINGS: The School photographed from the architect's models

NEAR THE SCHOOL: Telegraph Hill, Fisherman's Wharf and other interesting points



PAINTINGS: By students of the morning and afternoon Life Classes

PAINTINGS: By students from Still Life and Landscape

memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the San Francisco Art Association offers several Annual Scholarships. The awards are made by the Faculty on the general standard of work and progress attained during the course of the year.

THE ANNE BREMER MEMORIAL FUND: In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund of over twenty-two thousand dollars has been created by public subscription, the income from which will be used each year for the aid and encouragement of deserving students of the School. Awards will be made according to the terms of the fund, in scholarships, and in other ways for the financial assistance of those who would otherwise be unable to pursue the study of art.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 18, 1927. High schools will be sent further information in advance of this date.

MISCELLANEOUS

COMPETITIONS: Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples

from the work of each student at any time during the year, for exhibition or for the permanent collection of the School.

STORE: For convenience of students the School maintains a store where supplies may be purchased at lowest prices.

SOCIAL AND DINING-ROOM AND KITCHEN: A large, attractive room is provided for students as a social and dining-room, with kitchen attached. Here students may eat their lunches and obtain simple dishes, including tea, coffee, etc., at moderate prices.

SOCIAL ACTIVITIES: The new buildings offer splendid opportunities for the inauguration of interesting social activities on the part of the School and Art Association. The balls and pageants given in the past with decorations done by students have been famous. The patio, or cloistered court, has been especially wired for lighting effects, designed for out-of-door dramatic and musical presentations. The building has been planned to allow opening up a number of large studios and galleries on the level of this patio, giving space for the accommodation of big crowds for dance or pageant.

DEPORTMENT: It is the intention of the School to maintain at all times in the classrooms and hallways during study hours the quiet and order necessary to concentrated work. Violation of rules will be followed by quick suspension or dismissal from the School. Monitors will be appointed to take charge of each class. It shall be their

duty to maintain order and quiet and to have general supervision.

SUMMER SESSION, 1927

A Summer Session of six weeks will be held as usual next summer, June 20 to July 30, 1927. With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

The aim each summer is to add to the fundamental instruction given some features of exceptional interest.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.

COURSES OF STUDY

LIFE CLASSES: Painting and Drawing from Life and Antique—The study of form expressed in line, mass, and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to imaginative and memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Thursday mornings. Any exceptions to this rule must be made by application to the Director.

Prerequisite: A satisfactory amount of elementary work.
Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

ELEMENTARY COURSE: For beginning students a carefully planned course of study has been prepared which will offer a wide range and variety of subject-matter and is designed to give them a broad foundation on which to build their future work. It includes antique, object and life drawing, still-life painting, theory and practice of color, imaginative drawing and composition, decorative design, and such related subjects as perspective, anatomy, and mechanical drawing. All students must satisfactorily meet these elementary requirements before admission to advanced classes. There is no prescribed time, as quality of work will be the sole test. The case of each student will be considered separately and work assigned accordingly.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

SCULPTURE AND ORNAMENTAL MODELING: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

A professional course in ornamental modeling, including study of historic ornament, styles, and periods. The relation of sculpture to architecture.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught marble-cutting.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12.

ARCHITECTURAL DESIGN: When sufficient applications are received, a class will be formed to follow problems in architectural composition. An atelier will be at the disposal of the registered students, where regular criticisms will be given by a competent architect. Rudimentary knowledge of mechanical drawing is desirable. The work will embrace study of orders, simple and advanced architectural design.

Hours to be announced.

MURAL DECORATION, METHODS, ILLUSTRATION: This class aims to develop in students the expression of ideas in pictorial form, both in black and white and in color, laying stress on composing. The

class will be carried on as a painting class using models. It is planned, with the opportunities offered in the new building, to carry with a group of the students some decorative problems on the walls, using the excellent spaces, both exterior and interior, that the place affords. This will give opportunity for experimentation in methods. A certain amount of preliminary work from life is an essential preparation for this class.

Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

FIGURE PAINTING AND COMPOSITION: A class in advanced painting from life—models will be posed, nude, in costume, or draped, with accessories to carry out problems as indicated by the instructor. Special types of work may be assigned individual students as the instructor may consider appropriate.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.

PORTRAIT DRAWING AND PAINTING: The elements of this important study are given in the life drawing and painting classes, both morning and afternoon. Individual students may give special attention to this line of work by arrangement with the instructor of the class.

FIGURE DRAWING AND PAINTING: The model will be posed both nude and costumed, although other subject-matter may be substituted in particular cases, if found more helpful in developing the inclination of the student. Interesting background for the costumed model will be provided on occasion by the School gardens.

Composition will receive special encouragement; a thorough analysis being given of all the work of the students in this direction. A further analysis of the old and new masters illustrated by colored reproductions and lantern-slides will be a salient feature of this instruction.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.

COMPOSITION AND HISTORY OF ART: This vital subject in the training of an artist will be given special consideration through a course of lectures, including criticism of work brought in by members of the class on problems assigned from week to week. The lectures will be profusely illustrated by stereopticon slides, when analyses will be made of works by the great masters, both ancient and modern. The lectures will be given alternately by all instructors of the School, thus

insuring a diversity of point of view and method of approach to the subject. All students enrolled in this course must submit work each week for criticism.

Throughout the year, Thursday, 4 to 5.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Friday, 1 to 4.

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

On account of the importance of this study to the acquisition of a thorough knowledge of painting, work in this subject will be required of both advanced and beginning students, for whom classes will be provided morning and afternoon.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

PERSPECTIVE: A complete course in theoretical and applied perspective, drawing from still life, interiors, and out-of-door subjects. This course will be given during one semester every other year; hours to be announced.

Required of all normal students.

PEN-AND-INK RENDERING: Another course to be given during one semester every other year, and alternating with the above course in perspective. Study of technique necessary in many branches of professional work.

Prerequisites: At least one semester in Perspective and Elementary Drawing.
Required of all normal students. Hours to be announced.

MECHANICAL DRAWING: A comprehensive course in Mechanical Drawing to be given during one semester every other year and required of all Normal students.

Prerequisite for courses in Constructive Design and Interior Decoration.
Hours to be announced.

LANDSCAPE PAINTING: All day Saturday Mr. Piazzoni will conduct a course in Landscape Painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

Saturday, 9 to 12, and 1 to 4.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students working in life classes are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts and living model. Text-book recommended is Arthur Thompson's "Anatomy for Art Students."

Thursday, 11 to 12—1 hour lecture.

ETCHING: An eight weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process from the preparation of the plate to the pulling of the final proof. This work is of great value to painters.

APPLIED GRAPHIC ART: (Comprehending Commercial Art, Posters, Lettering, etc.). The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practical problems that the student will be required to meet in professional work.

A part of the year will be devoted to the study of Lettering, with special lectures on the subject and consideration of fine examples, ancient and modern. Lettering for both artistic and commercial needs.

For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

Friday, 1 to 4—1 hour lecture; 2 hours laboratory. Night School: Friday, 7 to 10.

SATURDAY CLASSES

With the opening of our new buildings a special feature will be made of the Saturday classes in art instruction to children. Advantages of such early training have long been recognized; and it is the desire of the School to make these classes of the greatest interest and usefulness in the development of a true appreciation of art and its place in the future life of the individual.

In addition to the successful work conducted through many years past by Mrs. Chittenden, special classes will be opened for children under the instruction of Mr. Robert Hestwood. Mr. Hestwood, whose success as art instructor for children has become widely known throughout the state, is a new addition to the School faculty.

Further detailed information will be gladly given; and parents are invited to visit the School to see for themselves the advantages offered by these courses of study.

DESIGN COURSES

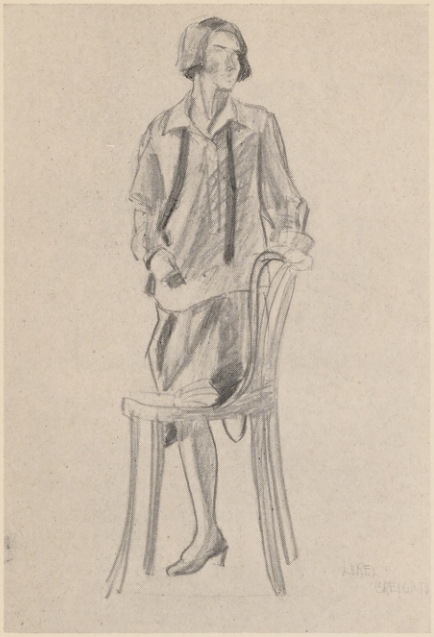
The Design Department of the California School of Fine Arts is planned as an integral part of the study of fine arts. Its particular field is color, form, and line, as related to flat surfaces or pure decoration. Its objective is the enlargement of the understanding of fine arts—and the preparation of decorators, instructors, and industrial designers. It offers a comprehensive and practical course in the preparation of Interior Design covering three years of work.

FIRST YEAR

(*a*) One year is devoted to a study of the laws of composition in color, form, and line through purely imaginative work. Rapid and abundant

ETCHINGS: By students of the Etching Class

DRAWINGS: By students of the Life Classes



SKETCHES: By students of the Costume Sketch Class; and a Portrait Sketch

DESIGN CLASS: Mural by students for Women's City Club; and some Rug Designs

production is demanded in order to break down restraint, encourage spontaneity, and establish confidence. Every effort is made to reach and develop in an organic, vital way the natural quality of each individual's work.

(*b*) During the second semester of this year it is advised that the student take "Comparative Design," which is a lecture course dealing with the analysis of composition found in the great periods of historic design.

SECOND YEAR

(*a*) One semester is devoted to a study of the essentially decorative elements in natural form, and the interpretation of these into design compositions of a definitely modern character.

(*b*) A second semester is devoted to a study of constructions used in decorative, historic compositions selected from Primitive, early Egyptian, Chinese, Persian, Byzantine, Coptic, East Indian, and Renaissance work. Interpretations of the constructions are made in modern design related to textiles, faience, and architectural ornament.

(*c*) Following along with the second year of study, specialized courses, such as costume, creative interiors, crafts, and Period Furnishings (lecture course), may be taken.

THIRD YEAR

After having been trained in abstract, imaginative compositions, in the observation and interpretation of natural form, and in an historic background, the third year of study can accurately be termed "apprentice professional work"—since it gives the student an opportunity to try out professionally under instruction.

COURSES OF STUDY

101. PRINCIPLES OF DESIGN: Dark-light composition. Imaginative interpretation of all natural motifs through rapid construction in abstract line and form.

Friday, 9 to 12. Lecture and laboratory. HARTWELL

NOTE: 100 indicates courses advised for first semester students. 200 indicates courses advised for second semester students.

201. PRINCIPLES OF COLOR: Study of the laws of color composition in pigments and light. Interpretation of design into imaginative color sequences and decorative compositions.

Thursday, 9 to 12. Criticism and laboratory. HARTWELL

202. CONSTRUCTIVE DESIGN: This course will be of great practical value to students working toward the industrial and applied arts, and is designed especially to supplement the course in Interior Decoration. It will enable students to make detailed working drawings of furniture, lighting fixtures, grills, etc.,—in fact, of any article they previously had designed. From these drawings the articles might be made or constructed. The course will include a study of historic styles and periods. Beauty of proportion and the relation of structure, function, and design will be emphasized by many historic examples.

Thursday, 1 to 4. BLEIL

203. COSTUME DESIGN AND STAGE CRAFT: Constructive, emotional, synthetic course based on the fundamental principles of art.

Part 1. Theory, line, form, color, relations, proportions, balance, symmetry, and eurythmy.

Part 2. History of costume.

Part 3. Application to theatrical productions, costumes, and stage settings.

Part 4. Application to present-day fashions.

Wednesday, Thursday, Friday, 1 to 4. 1 hour lecture, 2 hours laboratory. LABAUDT

CREATIVE COSTUME DESIGN: A special three-month course in original costume designing, covering basic principles of draping, pattern-making, and fitting. The course gives practical training in the actual production of theatrical and historical costumes and present-day dress. It is founded on an understanding of the esthetic principles of line, balance, and color.

This course offers a rare opportunity to students who desire thorough training in the art of Costume Designing, both for educational and professional purposes. As the instruction is mainly individual, the student may progress into highly specialized and advanced lines of work. Visits will be made to shops where the actual making of costumes may be watched through all phases of production.

Life drawing is included as an aid to the presentation of original ideas in Fashion Illustration. Students should also take work in the regular Life Drawing Classes of the School. An extra fee is charged for this course. Full particulars may be had on application at the School office or at Mr. Labaudt's studio, 520 Sutter Street, San Francisco.

204. COMPARATIVE DESIGN: Required for Normal students and those majoring in design or interior decoration.

Historic survey of the great periods of design with an analysis, comparison and contrast of their line, bulk, and color compositions to the Italian Renaissance.

Illustrated lecture and bibliography given; plates and reading required from students.

Tuesday, 1 to 2:15. Lecture. HARTWELL

301. MODERN DESIGN AND COLOR FROM NATURAL FORM: Study and interpretation from nature of the line, bulk, and color compositions which are essentially decorative. Special application: textiles and faience.

Tuesday, 9 to 12. Laboratory and lecture. HARTWELL

302. PERIOD FURNISHINGS: Historic survey of the important periods of design in furniture and furnishings since the Italian Renaissance.

Illustrated lectures supplemented with trips to the shops.

Thursday, 3 to 4:15. Lecture. HARTWELL

401. HISTORIC COMPOSITION: Study and interpretation of historic compositions for modern decorative purposes—emphasis placed upon architectural ornament.

Thursday, 1 to 3. Lecture and Criticism. HARTWELL

402. CREATIVE INTERIORS: Practical course in interior decoration, with an emphasis upon creative color. Study of professional work. Individual plans evolved by students.

Wednesday, 1 to 4. Lecture and laboratory. HARTWELL

501. APPRENTICE PROFESSIONAL COURSE: Open to any students of advanced training. Each problem undertaken is for immediate application and evolved under the guidance of the instructor. The purpose of the course is to give advanced students an opportunity to try

out their ability and gain an understanding, both of professional standards and executive processes.

Monday, 1 to 4. Criticism and lecture. (Outside work necessary.) HARTWELL

502. CRAFTS: Processes of dyeing, block-printing, carving, needlecraft and stenciling. Relation of these to Costumes, Interior Decoration, and Stage Craft.

Friday, 1 to 4. Laboratory. HARTWELL

NIGHT CLASSES

Practical course of Interior Decoration with Period Furnishings. Illustrated Lectures.

Wednesday evenings, 7:30 to 8:30. HARTWELL

1. PRINCIPLES OF DESIGN (Beginners): Dark-light composition. Imaginative interpretation of all natural motifs through rapid construction in abstract line and form.

Monday evenings, 7 to 9:30. FORBES

2. PRINCIPLES OF COLOR: Study of the laws of color composition in pigments and light. Interpretation of design into imaginative color sequences and decorative compositions.

Wednesday evenings, 7 to 9:30. FORBES

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 TO 10 P.M.

THE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School. In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing with the use of simple materials is taught by the same instructors who teach the advanced classes.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")

The Sculpture Class provides study from the living figure and along lines of Architectural Modeling and Composition. In the new buildings the Night Classes will occupy large, well-lighted studios specially equipped for their needs. Students may enroll at any time.

SCHEDULE OF CLASSES

NOTE: Preparatory classes are held daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy. Composition is given in connection with all Life Classes. (See the special note on Composition Courses.) Special classes are held both morning and afternoon during the day sessions, and for the Night Classes on Monday, Wednesday, and Friday evenings.

MORNING AND AFTERNOON SESSIONS

Morning Sessions are held from 9 to 12; the Afternoon Sessions are held from 1 to 4.

MONDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Painting, *Mr. Oldfield.*
Life Drawing and Painting, *Mr. Macky.*
Sculpture, *Mr. Stackpole.*

TUESDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Drawing and Painting and Still-Life Painting, *Mrs. Macky.*
Life Drawing and Painting, *Mr. Macky.*
Advanced Design, *Miss Hartwell.*
Sculpture.

WEDNESDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Sculpture, *Mr. Stackpole.*
Life Drawing and Painting, *Mr. Macky.*
Still-Life Painting.

THURSDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Still-Life Painting, *Mrs. Macky.*
Beginning Color, *Miss Hartwell.*
Life Drawing and Painting, *Mr. Macky.*
Anatomy Lecture (11-12), *Mr. Randolph.*
Sculpture.

FRIDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Beginning Design, *Miss Hartwell.*
Life Drawing and Painting, *Mr. Macky.*
Still-Life Painting.
Sculpture.

Monday Afternoon:

Mural Painting, *Mr. Boynton.*
Life Painting, *Mrs. Macky.*
Life Painting, *Mrs. Albright.*
Special Advance Design, *Miss Hartwell.*
Still-Life Painting.

Tuesday Afternoon:

Comparative Design (1-2:15), *Miss Hartwell.*
Mural Painting.
Drawing and Painting Classes.

Wednesday Afternoon:

Mural Painting, *Mr. Boynton.*
Life Painting, *Mrs. Macky.*
Costume and Stage Design, *Mr. Labaudt.*
Creative Interiors, *Miss Hartwell.*
Life Painting.

Thursday Afternoon:

Life Painting, *Mrs. Albright.*
Period Furniture (3-4:15), *Miss Hartwell.*
Historic Design (1-3).
Lecture course on History of Art and Composition (4-5), *Members of the Faculty.*
Mural Painting.

Friday Afternoon:

Sketch, *Mrs. Albright.*
Design and Crafts, *Miss Hartwell.*
Costume and Stage Design, *Mr. Labaudt.*
Applied (Commercial) Art, *Mr. Starr.*
Painting and Drawing.

SATURDAY CLASSES

Children's Classes (all day), *Mrs. Chittenden.*
Landscape (all day), *Mr. Piazzoni.*
Children's Classes (all day), *Mr. Hestwood.*
Still-Life Painting (1 to 4), *Mr. Oldfield.*

NIGHT SCHOOL, 7 TO 10

Monday Evening:

Drawing and Painting from Life, *Mr. Macky* and *Mrs. Macky.*
Sculpture, *Mr. Stackpole.*
Beginning Design, *Mr. Forbes.*
Special Class for Beginners.

Wednesday Evening:

Drawing and Painting from Life, *Mr. Macky* and *Mrs. Macky.*
Sculpture.
Special Class for Beginners.

Friday Evening:

Drawing & Painting from Life, *Mr. Macky.*
Sculpture, *Mr. Stackpole.*
Applied (Commercial) Art, *Mr. Starr.*
Special Class for Beginners.

TUITION FEES

	MONTH	TERM
All day (ten half days per week)	$23.00	$85.00
Half day (five half days per week)	17.00	65.00
Two half days per week, Life and Portrait classes excepted	9.00	32.00
All special classes in Design and Crafts or other subjects	5.00	19.00
Night school (Monday, Wednesday, Friday, three nights per week)	9.00	32.00
Saturday class (9 a. m. to 4 p. m.)	8.00	
Saturday class (half day)	5.00	
Saturday afternoon, Still Life Painting	5.00	19.00
Enrollment fee, each student per term		1.00
Rent of lockers per term, according to size	$1.50, $2.00, $2.50	

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of $5.00 a month is made.

An enrollment fee of one dollar is charged.

The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Students are not received in any class for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

Fees are not refunded to students who leave before the end of the period paid for.

*** *For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, Chestnut and Jones streets, San Francisco, California.*

Eloise Edmunds V. W.